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ABSTRACT

Ethnic Discovery is an approach to exploring cultural diversity with schoolmates, teachers, and friends, conceived and developed by the Boston Children's Museum. Ethnic Discovery experiments with possibilities for personalizing the process of social study. Students and teachers who participate in its activities learn about their own cultural heritages and family histories, about the ethnic dimensions of their own life styles, about the cultural identity of the communities in which they live, and about one another. The Ethnic Discovery process consists of two principal components: finding things out about one's own background, and finding out what one's cohorts have been finding out about theirs. The core of the Ethnic Discovery process is a set of activities which focus on the self, family, neighborhood, and community. Some of these activities, which are presented in this teacher's guide, are: activities to achieve self awareness and awareness of others; student research projects on their own names; a map exercise in locating students' residences and paths of travel; and other activities focusing on students' ancestry and family histories. (Author/AM)

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ED159253

Ethnic Discovery

A project of the Boston Children's Museum supported by a grant from the U.S. Office of Education under Title IX for Ethnic Heritage Studies of the Elementary and Secondary Education Act of 1965.

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ETHNIC DISCOVERY PROJECT

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Introduction

Ethnic Discovery is an approach to exploring cultural diversity with schoolmates, teachers and friends, conceived and developed by the Boston Children's Museum under a grant from the U. S. Office of Education.

In the context of nationwide concern for "multi-ethnic," "cross-cultural" and "pluralistic" education, Ethnic Discovery experiments with possibilities for personalizing the process of social study. Students and teachers who engage in its activities learn about their own cultural heritages and family histories, about the ethnic dimensions of their own life styles, about the cultural identity of the communities they live in, and, most importantly, about one another.

The Ethnic Discovery process consists of two principal components: finding things out about one's own background, and finding out what one's cohorts have been finding out about theirs: You and John both have Frederick for a middle name; who were the Freds you were named for? You learn your grandparents' birthplaces - Russia, Poland, and Pittsburgh; where are Theresa's from?

The core of the Ethnic Discovery process is a set of activities for asking and answering questions which focus on one's self, family, neighborhood and community.

As presented in the accompanying teacher's outline, Ethnic Discovery places particular emphasis on learning stories and collecting materials

related to the people, places, events and experiences which converge to bring each of us into the world, and to shape the lives we live.

The mission of an ethnic discoverer is akin to that of the prospector: his purpose is to lay claim to a human and cultural legacy scattered among the boxes, trunks and drawers of family homes, lodged in the memories of relatives and friends, and buried in the documents of the public record.

Children will need some help from adults especially parents, in taking on the prospector's role. In program try-outs parents proved willing and even eager to help with the gathering of facts, stories, and materials for Ethnic Discovery. To facilitate parents' participation in the process, teachers need to keep them abreast of their children's Ethnic Discovery work, and informed about ways to support it on the home front.

For their own part, teachers can be most effective as Ethnic Discovery leaders by actually carrying out the activities themselves. Rewarding from a purely personal point of view, the experience can also generate program modifications and the development of new activities based on teachers' own interests, concerns, teaching styles and classroom situations. To introduce teachers to the Ethnic Discovery approach, and to provide assistance in implementing the activities, the Children's Museum has developed a companion teacher education program consisting of a six-session course and long-range follow-up. The program helps teachers develop material definitions for the concepts of ethnic and cultural heritage, national origin, race and ethnicity; become familiar with Ethnic Discovery process; formulate teaching strageties; and locate applicable resources.

Because Ethnic Discovery is fundamentally an approach to personalized social study, not a curriculum with circumscribed scope and content, the activity descriptions should be viewed and used as examples of the approach, designed around a variety of educational, social and personal objectives. Many other objectives and activities can and should be imagined, in as much as the subject matter for Ethnic Discovery - ourselves and our identities - is virtually limitless.

Project History

The Children's Museum has been a developer of materials and programs for learning about cultures for more than 30 years. Our earliest efforts, Loan Exhibits, are breadbox - size collections of labeled artifacts and photographs depicting aspects of life in many countires. Available for rental from the Circulating Kits Department of the Museum Resource Center, the Loan Exhibits are used by teachers as three-dimensional supplements to their social studies programs.

In the 1960's, the Museum began to develop more sophisticated units of study known as MATCH Boxes: suitcase-size kits of Materials and Activities for Teachers and CHildren, which treat particular social studies and other topics in depth, through the use of books, photographs, films, recordings, artifacts and a wide range of simulation and role-playing techniques.* The MATCH project, which was funded by the U.S. Office of Education, also generated a variety of highly-focused spin-offs known as Discovery Boxes, which provide all the material necessary for learning such activities as Oriental Calligraphy or Indian Games.

When, in 1974, the Museum considered applying to U.S. O.E. for funding under Title IX for the Ethnic Heritage Studies of the Elementary and Secondary Education Act, a series of questions were posed concerning the direction further cultural development should take: Should we continue to produce the kind of culture-specific, media-rich materials represented by the Loan Exhibits, MATCH series, and Discovery Boxes; or should

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* Six MATCH Boxes have been published commercially by the Educational Division of American Science and Engineering, Inc: The City, A House of Ancient Greece, The Indians Who Met the Pilgrims, The Japanese Family, Medieval People, and Paddle-to-the-Sea.

we focus on transmitting their implicitlyexperiential process of cultural learning? Should we collaborate with one or two ethnic groups to develop teaching resources in their areas of concern; or should we conduct a more broadly based effort to create tools any group might use? Should the "subjects" of development work be specific groups at all; or should we try to deal with the heritage and experience of individuals, who never really fit neatly into ethnic, cultural, or racial classifications anyway?

Resolving these dilemmas in favor of process over content, diversity over particularity, and individuals over groups, the abstract to our Title IX application read, in part: "The Museum proposes to collaborate with non-Museum professionals of diverse ethnic heritage... to develop materials and methods for discovering ethnic heritage in any community."

The proposal narrative described a project which would develop:

- approaches to exploring one's own background
- techniques for becoming aware of the ethnic and cultural composition of one's community.
- opportunities for learning about and experiencing other people's traditions and lifestyles
- methods for exploring and counter-acting the tendancy to stereotype.

Primary development was to be the responsibility of three Museum staff members with diverse backgrounds and professional concerns: Karen Weisel, curator and program developer for the Museum's Japanese Home exhibit, born in Massachusetts of an English-Irish-Southern U.S. family abounding in itinerant preachers and scholars; Alan Bell, an associate of several community education projects of the Children's Museum, and Special Projects Director of the Museum of Afro-American History, whose

ancestors include Blacks, whites and Native Americans, funeral directors and federal officials; and Jim Zien, Director of the Museum's Resource Center, a son, grandson and nephew of a large family of plumbing contractors in Milwaukee, Wisconsin, with ties to the Ukraine and the Jewish tradition. Contributing further to the project's diversity of background and experience was a consultant group of Museum and non-Museum participants who would meet regularly to discuss Ethnic Discovery approaches, content, objectives and activities. The group included Chinese, Puerto Rican -, Wampanoag -, Southern Black Italian -, Jamaican -, Yankee -, and Texan - Americans.

Begun in September, 1974, the Ethnic Discovery project commenced in a highly exploratory fashion. Staff and consultants initiated development by looking into their own backgrounds for foundations on which to build activities for self-discovery. An early effort was made to come to terms with terms: What pratical significance did the hard-to-define concepts of ethnic heritage, national origins, cultural experience, race and ethnicity have for the development of a program with a personal rather than group focus? In an attempt to find out, we invented an activity for confronting the terminology of social science from a personal perspective.

"Stuff," as the activity was called, involved thinking of tangible objects and real experiences with personal meanings which could be interpreted as symbols of one's ethnic heritage, national origins, cultural experience, et al. On several occasions, with several different groups, we constructed matrix-style charts of "Stuff" attributed to each of the social science terms by participants in the excercise.

The incredible range of results -- book, film and song titles; documents; family happenings; household furnishings; words and sayings; articles of clothing; geographic locations; famous people; and historic events comprise only a partial listing - provided graphic evidence that even among people of seemingly similar ethnic or cultural background, the crazy quilt of individual identity conforms to no common design, and defies categorization.

Stuff

ONE THING I CAN LAY MY HANDS ON THAT HELPS ME DESCRIBE MY:

	National origins	Cultural experience	Race	Ethnic heritage	Ethnicity
BELL	Difficulty	Diploma	hair	jazz records	hair pick
DAVIS	Birth certificate	Photos	skin	family tree	accent
LESTER	Samovar Birth certificate	Photos	skin	Samovar Zakusky	diet pepsi corn bread
MERRILL	Newburyport monument	diploma/prep-school	eyes	attic	summer cottage
RODRIGUEZ	Flag	tape recording of friends	hair	tape recording of mother	comb
RUSHING	Stamps on letter from mother/cousins	everything in wallet	family pictures birth certificate	canned breadfruit	art in house
WEISEL	recipes	bed	Aunt Bertha's book	Lillena's song book of men's quartets	1976 Christmas card
ZIEN	Trunk of grandmother birth certificate	resume'	nose	family food recipes	Barmitzvah ring

The "Stuff" exercise had clear implications for the development method to be employed by the project: Each staff member would be responsible for developing learning activities related to a number of topics derived from the "Stuff" charts, eg. food-making and eating, names and their sources, experiences of immigration and migration, identification of ancestors and ancestral homes, rituals and celebrations. The developers would first explore their topics in relation to their own backgrounds; subsequently they would devise activities to facilitate exploration of the topics by others, regardless of background.

The first six project months, September, 1974 - February, 1975, encompassed development in this personal-to-general mode, interspersed with occasional activity try-outs involving diverse groups of guinea pigs: the families of the project staff and their Museum colleagues; elementary and high school students; a graduate MIT seminar on ethnicity and city planning; and an Ad Hoc Task Force on Ethnicity in New England. By the end of six months of project work, a wide range of Ethnic Discovery activities had been developed, tried out and revised for further evaluation.

An interim report written in March, 1975, envisioned a number of project outcomes. These included: 1) a workbook of Ethnic Discovery activities which when completed would tell the story of its owner, his family and heritage; 2) several exemplary editions of the same workbook precompleted by children and adults of different backgrounds; 3) a special container for collecting the photographs, documents and objects of family history; and 4) a guidebook to exploring personal, family and community identity.

The projected array of outcomes was only partially completed by the end of the official grant period, three months later. Subsequent to the writing of the report, an intensive two-week test of most of the Ethnic Discovery activities was conducted with a multi-ethnic group of 20 third, fourth and fifth graders from several Boston schools. The experience proved exciting and fundamentally reinforced the project approach and concepts. But it revealed weaknesses in the format and presentation of some of the materials,

and areas of difficulty for younger children in carrying out aspects of the Ethnic Discovery "homework." The consequent need to redesign and revise the tested activities left little time to fill gaps in the total program and develop finished products.

To further crowd the final three project months an opportunity arose to apply the Ethnic Discovery process, unfinished as it was , to precisely the kind of situation it was designed for: teaching in classrooms to be newly-integrated under the Boston court-order. Based on a proposal submitted in April, 1975, the Museum was authorized by the State Department of Education to conduct a program of summer training in Ethnic Discovery for teachers from six schools in Boston and Framingham, Massachusetts. In order to devote sufficient time to planning for the training program and to preparation of the project materials for this unanticipated activity, a grant period extension through September, 1975, was requested and received from U.S.O.E.

During the course of the summer the value became clear of Ethnic Discovery as an approach for sensitizing educators to cultural diversity and its implications for teaching. Few of the teachers involved in the training activities had previously explored their own backgrounds seriously; nor had they used student self-study to any significant degree as an educational method. At the end of the six weeks program, the participants emerged with a fuller sense of their own identities and a variety of techniques for enabling students to discover and share theirs.

Later in the school year, additional Ethnic Discovery training was carried out with teachers from a Boston "magnet" school focused on ethnic studies; with teachers and administrators involved in multi-cultural program development in the Cambridge Public Schools; with participants in a conference of the Boston Association for the Education of Young Children; and with members of a Museum-sponsored course comprising classroom teachers, curriculum developers, social studies coordinators, and museum educators.

For 1976-77, the Museum has submitted Ethnic Discovery training and implementation proposals to the State in cooperation with several Boston public schools, and has completed a contract for Ethnic Discovery work with Office of Pluralistic Education of the Framingham Public Schools.

The continuing Museum interest in development of the Ethnic Discovery process and its applications is reflected in a major proposal recently submitted to the Education Division of the National Endowment for the Humanities, in conjunction with schools in Boston, Brookline and Cambridge. The objective of the proposed three-year project is to develop a "matrix" of materials and activities for exploring the manifestations of a variety of themes (eg. family structure, celebration, language) in the lives of four or five people with different cultural backgrounds.

First Impressions

Notes:

DESCRIPTION

People begin getting to know one another by forming first impressions. Ethnic Discovery starts off with a look at this important but usually unconscious process. In pairs, students write down guesses about a variety of aspects for one another's backgrounds and interests, then have conversations to confirm and correct guesses. Subsequently in larger groups, the students discuss their guessing experiences: How well did they do in "sizing up" their partners? What factors shape first impressions? How reliable are first impressions of what people are like?

OBJECTIVES

- To help students get to know one another.
- To help students become more conscious of the process of impression-forming.
- To reveal some of the bases upon which first impressions are formed.
- To demonstrate the usefulness and limitations of first impressions as guides to judging someone's background and personality.
- To emphasize from the very beginning that this "curriculum" is about the people who are doing it.

MATERIALS

"First Impressions" activity sheet for each student.

Notes:

A Tom Rush or Bo Diddley recording of the Willie Dixon song "You Can't Tell a Book by the Cover" (It's on the Tom Rush Elektra Record album called "Take a Little Walk With Me," or request a folk-rock radio station to play the song and make tape recording.)

PROCEDURE

"First impressions" takes about 45 - 60 minutes. It requires students to work first in pairs, then in groups of 6 - 8. The principal activities are observation, writing and discussion, all related to what each pair of students can surmise about one another at a glance.

1. Pair off students in a random fashion, perhaps by having them draw matching numbers from a hat. Don't forget to include yourself.

2. Hand out the "First Impressions" sheet and explain the activity: Each student will try to "size up" his or her partner by guessing about the things listed on the page, writing down their guesses and checking them with one another. After pairing off, the students should not talk much with each other, but rather observe, think and make notes for 5 - 10 minutes.

3. After 5 - 10 minutes of note-making, students exchange pages with their partners, read one another's guesses, and spend 10 - 15 minutes correcting and/or confirming one another's impressions.

4. Once all the pairs have had a chance to exchange impressions, three or four pairs get together to talk about their just - completed experiences. Pair - by-pair, students summarize their first impressions of their partners, who respond by revealing their "real" selves to the group.

5. Listen to the song, "You Can't Tell a Book by the Cover" and discuss it in relation to the preceding activity.

First Impressions

First impressions are ideas and feelings you have about someone before you know very much about the person. Without asking your partner for "answers," fill in this short story with some guesses about him or her. Your partner will do the same for you. When you've finished, exchange stories. How accurate were your first impressions of one another?

I'd guess that my partner is ____ years old. He/she is about __ feet ____ inches tall, has _____ hair and _____ eyes. My partner's clothes make me think she/he probably: (circle one or more) likes to dress in the latest fashions; is pretty practical about what he/she wears; doesn't care too much about clothes one way or the other. As for food, I'd say my partner: eats like a bird; eats like a horse; is sort of an average eater. His/her favorite food might be _____ .

Although it's hard to tell by just looking, I'd guess that when not in school, my partner spends a lot of time _____ . Some of the places she/he likes to go are _____ . When my partner listens to the radio or plays records, some of his/her favorite songs are probably _____ _____ . And when it comes to sports, my partner is a big _____

fan. My partner spends: hours; some amount of time; not much time watching television. His/her favorite show is probably _____ .

I'd guess that my partner lives in: a house; an apartment in the neighborhood around _____ . His/her family probably: has lived around here for a very long time; moved to this area not too long ago from somewhere else. Some time in the past members of my partner's family must have come to the United States from another country, unless she/he is a Native American. Maybe they came here from _____ .

Other impressions of my partner:

NOTES:

Name Relays

DESCRIPTION

The students sit in a large circle first whispering, then shouting their names, one at a time. Afterwards, they tell everyone what they like to be called and anything else about their names that they think the others should know. Next the students form two teams and run two races involving the writing of their names on large sheets of paper fixed to the wall.

OBJECTIVES

- To help the students learn one another's names and nicknames.
- To set the stage for an investigation by the students of the sources, meanings and stories behind their names.
- To further focus on the students themselves as the subjects of Ethnic Discovery.

MATERIALS

2 lengths (about 6' each) of wide, wrapping, butchers, or brown paper.

Several fat crayons.

PROCEDURE

1. Have the class sit in a circle. Whisper your full name to the student on your left, who then whispers his or her full name to the next student and so on around the circle. Now reverse the direction and

NOTES:

whisper your name to the student on your right. After the second go-round everyone will know the names of the two people on either side.

2. Start the next round by getting a volunteer to shout his or her name real loud, possibly in the way a parent or a friend might call from a long distance away or for a special purpose. Encourage everyone to do a similar yell. Some of the students might want to explain who calls them that way and under what circumstances.

3. Run the Names Relay. There are two versions of this race, one involving competition between two teams, the other requiring cooperation. The two versions should be run one after the other.

The basic objective of the Names Relay is to fill up a large piece of brown paper with the scrawled first and last names of the student runners, as quickly as possible. In version one, the students on each team write their own names on the paper; in version two, the students write the names of their "opponents".

a. Set up the class room (or use the gymn) with a six-foot length of brown paper fixed to a black board or wall, the lower edge at about waist height. Clear about a 25' runway to the paper wide enough for two students to use side-by-side.

b. Choose up sides, by the number - in-the-hat or other random method, for two teams with equal numbers of students.

c. For Race 1 the rules are: crayons in hand, participants dash to the brown paper, write their first and last names on it, big, shout their

NOTES:

names, then dash back and hand the crayon to the next member of their team, who does likewise until the full team has signed the brown paper. The first team done wins.

d. Race 2 begins when the teams' first two runners dash to a fresh sheet of brown paper, yell their first and last nemes, write each other's names on the paper, correctly spelled, and dash back to the starting line to hand their crayons to the next two runners. The winner is the teamwhich has done the best job of getting all of its own members' names written correctly by the other team and has written all the names of the opposing team members correctly.

4. Have a short discussion about names, how people get them, and what they can tell you about a person.

NOTES:

Namebook

DESCRIPTION

Students receive their first research assignment, concerned with the sources, meanings, and stories behind their names. They do some research at home, guided by a Namebook, and receive individual follow-up attention from the teacher. The class chooses a name for itself and students receive personal folders for storing their Ethnic Discovery work.

OBJECTIVES

- To introduce students to the arena of personal research.
- To help the teacher assess each student's ability to do personal research outside the classroom.
- To introduce parents as an important source if information concerning personal and family background; to inform parents about the program and their possible roles in it.

MATERIALS

"Namebook" for each student.

Parent letter.

"Scrabble" board, hidden names crossword, acrostic example.

Student folders.

NOTES:

PROCEDURE

This first "research" exercise concerns a fairly accessible subject, asks for some information students may already know (Who are you named after?) and some things which may be more difficult to find out (Does your name have a special meaning in English or another language?)

Much of the students' subsequent work will depend upon help from adults especially parents, relatives, friends, who hold in their heads important information and stories, and who know the locations of key materials (eg. photographs, documents), which will help the students learn about their backgrounds. Therefore, it is important to emphasize that students should seek assistance from their parents in completing the Namebook.

1. Hand out the Namebook and describe the assignment to the whole class then circulate among the students to get them started thinking about the task individually.
2. While students are waiting for individual help they can do various other name activities, games and puzzles which need some advance preparation, but little teacher direction. These include: autograph collecting, Scrabble, a hidden - names crosswork, and the writing of name acrostic. (See examples.)

3. The students take their Namebooks home along with a note to their parents concerning the particular assignment and the related work they will be doing throughout the curriculum.

4. Students bring their worked - on Namebooks to the next Ethnic Discovery session, where they complete them with further individual teacher attention.

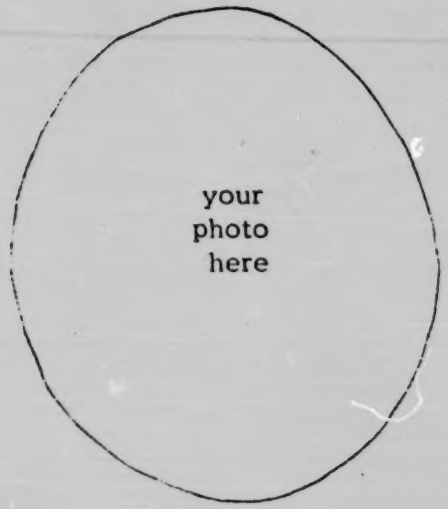
NOTES:

At the beginning of the session, the students receive their individual Ethnic Discovery folders, to be used to accumulate program materials; they design a name plate for the outside of the folder while waiting for their turn with the teacher. Some of the previous sessions' supplementary activities amy be continued, also.

5. At the end of the second session, the teacher summarizes some of the interesting things he or she has learned about the names of class members. The teacher also asks students to volunteer things they found out about their names.

6. Finally, the class chooses a name for itself through a process of suggestion and voting. A name sign is designed and posted in a prominent place in the room, perhaps over the signature sheet from the Name Relay.

Namebook



These are all the names I have:

How I got my first and middle names,
who chose them, and who I'm named after.

Where my last name comes from and what it means.

My mother's maiden name: _____.
Where it comes from and what it means.

My nicknames and
and why I've got them.

Everybody's Place-Map

DESCRIPTION

The location of the school and the locations of the homes of each member of the class are marked on a large area of city map. The students collect one another's addresses and phone numbers.

OBJECTIVES

- To help students learn the locations of one another's homes.
- To help them visualize commonly travelled path ways.
- To introduce the map as a descriptive tool.
- To provide an opportunity for the students to exchange contact information.

MATERIALS

One large map which encompasses the location of the home of each student in the class and you, if possible. This may be a ready-made bookstore, gas station or city planning department map, or you may need to splice several area maps together.

Display surface in which you can stick pins, eg. cork board, tri-wall.

Straight pins for everyone (the ones with round, colored heads make the map good-looking).

A larger pin, push pin, tack or colored dot for the school.

"Press - Apply" 1 1/4" x 3/8" labels (Dennison and Avery are common brands) for everyone.

"Friends Places" address and phone number sheet for each student.

PROCEDURE

1. Mount the map on a bulletin board or a piece of tri-wall. Have each student write his or her name on a label and attach the label to a straight pin to form a flag.

2. Ask the class to help you locate the school. What nearby landmarks does the map show: A major street? A park? Rail road tracks? A body of water? Mark the map when you find the right place.

3. Three or four at a time, have the students locate and mark their homes, asking the same kinds of questions.

4. While students are waiting for their turns to pin the map, they can collect one another's addresses and phone numbers on their "Friends' Places" sheets.

5. When the map has been completed lead a discussion about what it shows.

Some things to observe and talk about are:

. how the students' homes "cluster" (or fail to); which students share neighborhoods

- distances from home to school
- routes between home and school and between friends' homes
- the position of the school in relation to all the homes
- reasons why the students may have been assigned to the school: geography, special interests, racial integration?

This activity may help you assess and develop the mapping skills of your students. There are further activities with maps elswhere in the curriculum which include the location of personal and family birthplaces, and the development of more detailed visual representations of the students' neighborhoods.

NOTES:

Shaping Up

DESCRIPTION

Students trace life size silhouettes of one another on paper, then fill the silhouettes with collages which express some of their interests and concerns.

OBJECTIVES

- To help each student clarify, visualize and communicate his or her self-image.
- To depict impressionistically each student's present day life-style in preparation for investigating its roots.
- To further help students learn about one another.

MATERIALS

Lots of long, wide paper for sillhouetting.

Slide projector or other bright, directed light source (optional).

Crayons or water-color markers.

Scissors and glue

Old magazines, newspapers to cut up, especially printed matter brought in by the students from their own homes.

"Shaping Up" sheet for each student.

NOTES:

PROCEDURE

The activity is basically an art project with some conceptual and thematic preparation.

1. A day or two before you plan to do the activity, ask students to bring to class old magazines and newspapers from their homes. Ask them to bring in a represtative sample of their families' reading matter, not just half a dozen Time magazines. On your own, gather a diverse stock of materials which you think might be sources of images related to the students' backgrounds and interests.

2. Hand out the "Shaping Up" sheet in class and describe the project. Ask the students to spend a few minutes filling in the sheet to use as a guide for their image search, and help them out.

3. Do the silhouetting either by having students trace one another lying down on the paper, or by having them trace shadows produced by using a slide projector, flood light or "Luxo "lamp. The shadow method will produce more varied and detailed tracings, although it is more complicated to orchestrate and takes more time, as only as many silhouettes can be drawn at once as there are light sources.

4. Students may choose to cut out their silhouettes, or they may prefer to retain a paper border around it on which to write comments about the collage.

5. Once the collages have been completed you will have to decide

NOTES:

on a technique for their display and use. One suggestion is to feature several of them in the room each week in an extended "Who Shapes Up Like This?" guessing game. During free times the students would study the week's collages and write down their guesses about their makers on a sheet of paper mounted in the display area. The guesses might be accompanied by brief explanations of the reasons behind them. ("I think this one is Herman because it has peanuts and marshmallows and Herman's crazy about beanut butter and marshmallow sandwiches on dark rye.")

Note: The silhouettes need not be plasteredborder - to - border with cut-out images. Students may wish to draw or write in some places, or to attach small objects.

Shaping Up

A silhouette (si - loo - wet) is an outline of a shape. This activity involves making a collage inside of a silhouette of your body, using pictures and words to illustrate things that are important yo you. Before you get started cutting and pasting, write down some of these things below. Then use the list as a guide in selecting images for your collage.

Your age

What you look like and how you dress

People in your family and people you admire

Some of your favorite places, foods, music, sports, television shows, school subjects, things to do

Your home and what's in it

Other stuff

Baby Takes

NOTES:

DESCRIPTION

Students bring in baby and recent pictures for another guessing game.

OBJECTIVES

- To start off the process of collecting and preserving images and objects which illustrate one's background.
- To open up an investigation of personal and family history.
- To empahsize that everyone starts life on the common ground of babyhood.
- To introduce the subject of human change on the physical level, in preparation for looking at other kinds of changes (social, cultural, economic) experienced by the students, their families and their communities.

MATERIALS

Individual photo albums for each student.

A display board for student photographs

"Baby Takes" letter to parents.

"Baby Takes" guessing sheet for each student.

PROCEDURE

This activity introduces a series concerned with several aspects of the students' babyhood.

1. Provide the students with photo albums of the type in which photographs can be put in and taken out again easily.
2. Have the students bring to class in their albums a selection of baby and contemporary pictures, perhaps two or three of each. To help them with this, send home with them the "Baby Takes Note to Parents."
3. From his or her album, have each student select one baby and one contemporary picture to be placed in whole-class display which will remain on view in the classroom for the duration of the babyhood activity series, after which the photos will be returned to the students' albums.
4. For the photo display, gang all the baby pictures in one section and all the contemporaries in another, randomly. Assign numbers to the baby pictures and write the students' names under the contemporary ones.
5. Provide the students with "Baby Takes Guess Sheets" and ask them, over the next few days to match the photos by writing down the proper baby picture number after each classmates' names.
6. After a few days, have the students rearrange the display, each one placing his or her contemporary photo beside his or her baby photo. Students can then check their guesses.
7. While the process is going on, carry out the next two activities concerned with birth stories and birthplaces.

BABY TAKES Letter to Parents

Dear Parent:

The students in our class are preparing to do some autobiographical research which will help them to learn about one another's backgrounds.

As a first activity, we will be comparing what we looked like as babies to out present appearance. To do this, we'll need some recent and baby photographs.

I would appreciate your helping your child to choose a few appropriate photos which can be brought safely to class in the accompanying album page. The page will be kept by me in a master binder available to be looked through by students under my supervision.

During the next few weeks, your child will be looking for other photos from home as he or she continues to research personal history. I will follow this procedure each time. If you have any questions, please let me know.

Sincerely,

Baby Takes face-off

Guess here

Take number:	Is the face of:	Take number :	Is the face of:

A Pile of People

Here begins a three-part series in which students develop conceptual understanding of ancestry and generations; learn a few basic facts about some of their own ancestors; and learn about one another's national backgrounds. The first activity concerns generational structure and numbers; in the second, students identify some members of several generations of their families, and learn their birthdates and birthplaces; finally, the class creates a collective map of ancestral birthplaces.

DESCRIPTION

One class member volunteers to be the "kid" in a imaginary family. All the rest of the students will represent his or her ancestors. The class then tries to guess how many generations they will be able to make up out of the whole group. How many people in theclass? Are there enough people to represent all the kid's parents, grand parents, great grand parents, and so on? To answer the question, the students construct progressively larger family pyramids, using themselves as human building blocks.

Alternatively, they utilize tokens to represent themselves in a series of table-top models.

OBJECTIVES

- To demonstrate generational structure.
- To give students an idea of the number of ancestors "behind" them.

MATERIALS

Building blocks, spools or other stackable items if you choose to build non-human pyramids.

PROCEDURES

1. Have a discussion focussed on the students' conceptions of the words "ancestor" and "generation." Ask them who their ancestors are and how many they think they have. Ask them if they've ever heard the terms "younger generation," "older generation," "Pepsi generation," and what they think a generation is. Among their immediate families and relatives, which people belong to <u>their</u> generation? To their parents' generation? How many grantparents does a person have? How many great - grand parents?

2. Introduce the central problem of this activity: "Imagine that everyone in the room belongs to the same biological family. A couple of us would be the parents, four of us would be grandparents - how many would be great-grandparents? If one of us were the youngest child in the family, how many generations would the remaining 23 of us represent? (Do we have enough people to represent the parents? The parents and the grand parents? The parents grandparents and all the great-grandparents?)

3. Ask for a volunteer "youngest kid in the family," explaining that the class will now try to figure out how many generations their number can represent by building some pyramids. Because the "youngest kid" will always be at the top, try to choose someone light. Point out that the volunteer represents the youngest generation in the imaginary

family you're about to build. Draw a stick figure near the top of the blackboard. Next to it, write "kid."

4. Now, ask for two volunteers for the next, or parents', generation. (For this symbolic activity, the volunteers' sex is not especially important.) Have the three form a pyramid, the "parents" on their hands and knees on the floor, the "kid" on all fours on their backs. Draw two stick figures on the board, beneath the "kid" labeled "parents."

5. Continue the process— pointing out that each "older" generation must have two "parents" for every person in the next youngest generation— by adding four "grand parents" to the bottom of the pyramid. Unless you have more than 30 students in your class, you will not be able to complete a pyramid of more than four tiers, "kid" through "great - grantparents," which needs 15 people in all. The next, or great-great-grandparents' generation would require a tier of 16 more students.

6. After you have built the last possible pyramid, refer to the stick-figure drawing and ask the class how many generations they were able to represent fully, how many people this required, and how many more people would be needed to complete the next older generation.

7. Finally, give the stick figure drawing a time frame. In what year were most of the students in the class born? Enter that year next the "kid." How old are most of the students' parents? Around what year were most of them born? Enter "Around (that year) next to the "parents." And so on.

Birthplaces/1

DESCRIPTION

Students seek out names, birthdates and birthplaces of parents, grandparents, great-grandparents and earlier ancestors, record the results, and roughly plot the birthplaces on a small outline map of the world. While gathering the information the students also collect available photographs of their ancestors.

OBJECTIVES

- To introduce students to the work of family research.
- To increase students' knowledge about their ancestors.
- To increase students' knowledge of their national origins.
- To develop data for use in the next activity.

MATERIALS

"Birthplaces" sheet for each student. Large world map for use in class.

PROCEDURE

1. Explain the task - to find out the names, birthdates and birthplaces of ancestors - and ask the students to write down any of these facts they now know. Be sure to make it clear that you're not testing them, and that most people's knowledge about such facts is quite limited. (How about yours? Don't forget to do this exercise yourself!)

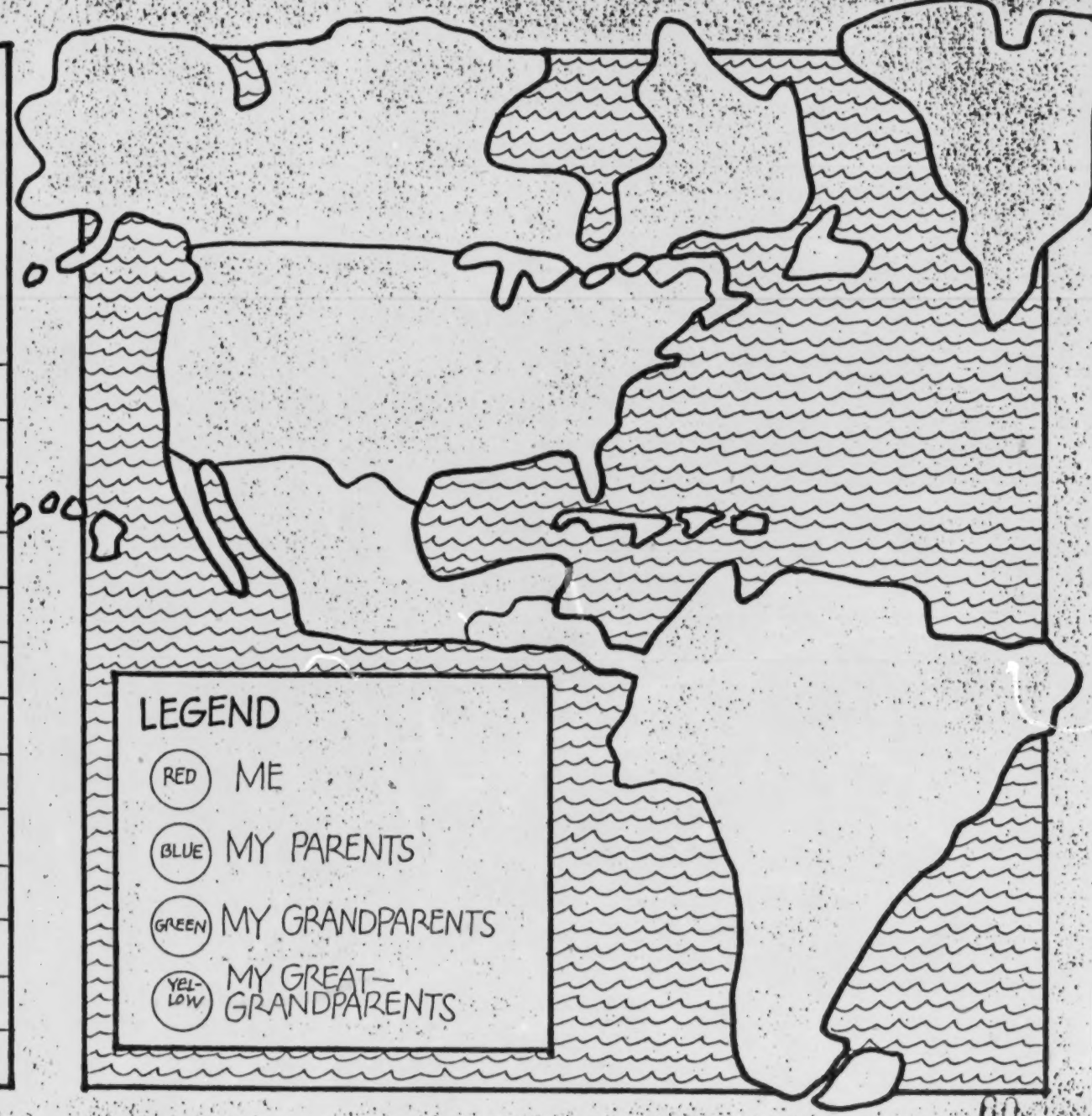
2. With the world map as a reference, ask for volunteers who can point out some of the countries, states or cities on which ancestors were born. Ask first about parents, then grandparents, and so on. You might start things off by pointing out countries of birth of some of your ancestors.

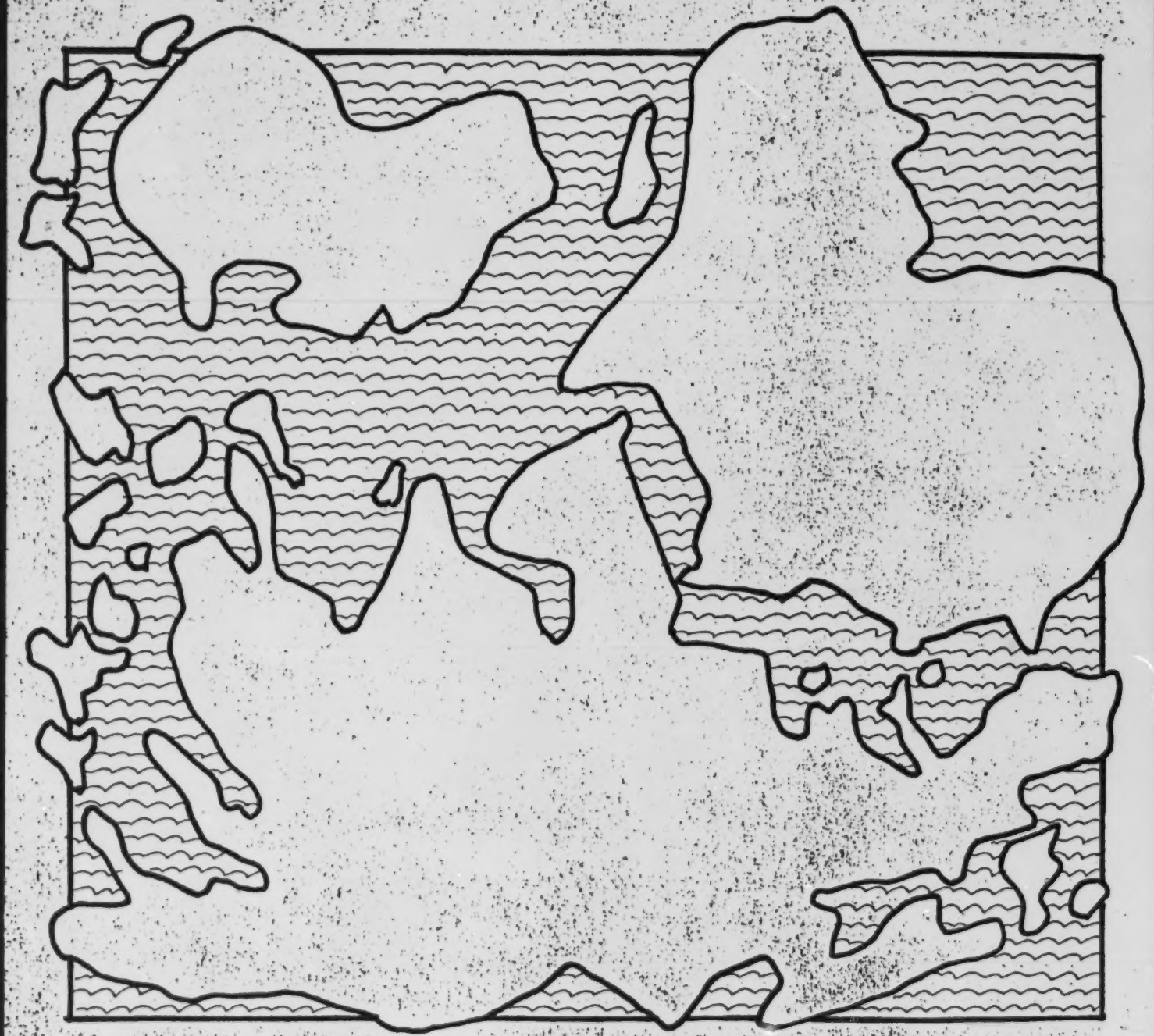
3. Hand out the "Who/When/Where" sheet and instruct the students to take it home, along with their just-made list, to get some help from other members of their families. Ask the students to fill in the sheet as best they can, and bring it to the next session.

Birth-places:

me + my folks

PEOPLE	BIRTHPLACES





Birthplaces/2

DESCRIPTION

Using the information from their "Birthplaces" sheet, the students all place pins in one large world map to mark the birthplaces of ancestors they have been able to find out about. The pins are color-coded by generation so that the map will convey a sense of time as well as place.

OBJECTIVES

- To help students become aware of one another's national origins.
- To demonstrate the national diversity represented by the students' ancestors.
- To lay the groundwork for an activity concerned with family migrations.

MATERIALS

- Large world map, preferably one showing at least principal cities and towns in each country. (Could be map used in Birthplaces 1.)
- Lots of straight pins with multi-colored, round plastic heads: red, blue, yellow, black, white.
- Bulletin board, tri-wall sheet, or other pin-able surface on which to mount the map.
- Students' "Birthplaces" sheets.

PROCEDURE

1. A few at a time, have the students locate on the map the places they have identified on their sheets, and mark them with appropriately colored pins. Unlike the "Everybody's Place Map," the pins need not be marked with names for this activity. Rather, the effect is intended to be principally visual, and to generate some curiosity among the students: "I wonder whose mother was born in France?" You will probably have to help students locate some of their birthplaces.

2. Once the map has been completed, discuss its implications: where are most of the great-grandparents pins located? Are the students' own pins and those of their parents more or less concentrated? If you make a line graph which plots the percentage of pins of each color placed within the United States, what would the graph look like? What about a graph plotting the percentage of grand-parents' pins placed in various parents of the world, eg. Europe, the Carribean, Near East, Far East, Africa, etc.?

Jumbled Journey Jigsaw Puzzle

DESCRIPTION

Each student creates a jigsaw puzzle which tells in words and illustrates with a picture the story of a family journey involving a change of home or homeland. The students then try to put together one another's jigsaw puzzles.

OBJECTIVES

- To help students learn about significant relocations in their families' lives.
- To provide an opportunity for students to learn about migrations of one another's families.
- To help students visualize a historical family experience.

MATERIALS

- "Jumbled Journey" story sheet for each student.
- Cardboard backing for each story, at least 8 1/2 x 11" (the size of a standard pad of paper).
- Crayons, water-color markers, scissors, glue (the kind of rubber cement that comes in a plastic bottle with wide brush built into the cap is best).
- A container for each cut-up puzzle, possibly manila envelopes.

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PROCEDURE

1. Ask if any students know stories about moves of family members from one home to another. (The moves might be to the United States from another country, or around the United States; they might be "old" - immigrations of grandparents or great-grandparent - or recent, as in moves of students' immediate families, from the South to the North.

2. Explain the task: to find out a story about one or more family members who moved from one home to another. (The story may be "old" or recent.) Hand out the fill-in-the-blanks story sheet.

3. Distribute the cardboard backings and have the students glue their story sheets to them.

4. Make the homework assignment: to fill in the blanks with "real" information by getting help from other family members, if necessar and to illustrate the reverse side with a picture of some event of the journey. The picture could be hand-drawn, or it could be some thing glued on out of a magazine, newspaper, etc. (Make sure everyone understands that the whole thing will be cut up.)

5. When the students have brought their work back to class, have the cut up their stories jig-saw puzzle fashion. Advise them not to try to make the pieces small and intricate, as this will be difficult even with a very good, sharp scissors, but rather to cut five to seven larger pieces with a few strategic curves.

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6. Have pairs of students exchange their puzzles, solve the picture sides, then turn them over and read the story sides.

7. Keep the puzzles somewhere in the room where students can work with them on their own time.

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THIS IS A STORY ABOUT

WHO LEFT

AROUND

BECAUSE

JOURNEYING BY

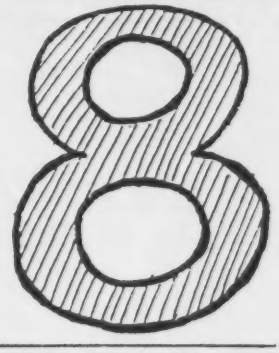
FROM

TO

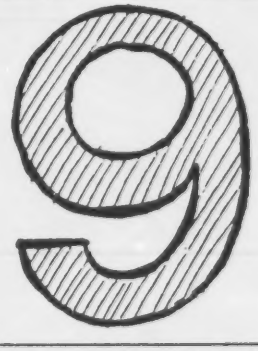
TO

THE TRAVELERS HAD THEIR SHARE OF HARDSHIPS AND DIFFICULTIES, INCLUDING

THEIR JOURNEY LASTED



AND FINALLY ENDED IN



IT WASN'T LONG BEFORE THE NEW ARRIVALS WERE

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My Place/1

In this activity series, students build schematic shoe-box models of their homes and assemble a variety of word, picture and object clues which will help other students to figure out how the "rooms" in each model are actually used by each student and his or her family. There are three interdependent activities in the series, which will take at least five class periods to complete. The first two periods involve the building of students' home models. During the third period, students prepare the clues for their models. The final two periods involve teams of 4-6 students each in the process of "solving" 4-6 models each.

DESCRIPTION

In MY PLACE -1 students draw simple plans of their homes and convert the plans into three-dimensional models using shoe boxes.

OBJECTIVES

- To create the fundamental object upon which the activity series is built.
- To help students begin to structure their thoughts about their living space.
- To provide students with a means of representing the practical aspects of their home life.

MATERIALS

"Plan of My Place" sheet.

Large supply of shoe - size boxes - approximately two per student - begin gathering them early by asking each student to bring in one or two from home.

Supply of heavy construction paper.

PROCEDURE

Students will need your help in beginning to visualize their homes in plan, and will most likely need to make an "on site" inspection of their homes in order to complete this task.

1. Begin the first class period by explaining that everyone will be building a shoe-box model of his or her home and that the first step is to think about how the rooms in one's home are arranged. As an example, you might sketch a plan of your home on the blackboard

   It will be easiest to do as a walk-through "tour." (eg. "When I walk in my front door, I walk into a hallway. Usually I head right for the kitchen, but to get there I have to go through the living room...etc." Make a plan for yourself, first!)

2. Next, ask the students to make a list of the rooms in their homes (students who live in multi-story homes should start with the ground floor). Using the list as a guide they can then draw circles on a piece of note paper which roughly show the relative locations and sizes of the rooms. In progressive refinements aided by a "site visit" they can square - off the circles, show door ways between the rooms and label the drawing with the room names from the

original list. The "Plan of MY PLACE" sheet should be used for the students' final "working drawing" - the one which will guide the shoe-box construction. (It's not important that the plan be drawn to any particular scale, although the closer it comes to filling up the sheet, the easier it will be to translate into shoe-box dimensions.)

3. For the second class period each student will need his or her completed plan. Establish a construction materials center in the room - a "warehouse" where shoe boxes, construction paper, scissors, glue and tape are available. Each student will have to decide on a size for his or her model: one or two shoe boxes per floor? Factors in deciding will be: How many rooms must the model accomodate? Is the plan more or less rectangular (1 box), or sort of square (2 boxes, joined on their long sides). The first task is to re-copy the "Plan of MY PLACE" onto the "floor" of the shoe box(es). When this has been completed, construction of the walls can begin. Because the object of the next few sessions is is to figure out what the rooms in each model are used for, the models should not be labelled or decorated so as to give themselves away prematurely. Students may, however, wish to create "furniture" for later use as clues. As a last detail, students should identify each room in their models by printing a letter of the alphabet on the floor. Their clues to the model will refer to these letters: "Between 7 and 8 in the evening there are usually five people in Room B."

Plan of My Place

Before trying to build a structure, an architect or a carpenter always draws up a plan to guide the construction. To build a cardboard and paper model of your home, you need to do the same. Use the attached page to draw a final "floor plan" of your home, one which shows the arrangeme of the rooms, halls, doorways and other important features. First, make a list below of the things the drawi ng should show. Then make some preliminary sketches. Try one from memory; afterwards, make a survey of your home and do a second sketch to show to other members of your family. Do they agree with it? If so, re-draw it on the next page. Make your plan fill up as much of the space as possible.

Spaces in my place my plan should show:

Final Floor Plan

Family History Game

DESCRIPTION

In groups of four students play a board game which illustrates the process of discovering family history.

OBJECTIVES

- To stimulate students to explore their own family histories.
- To familiarize students with the most probable sources of family history information.
- To acquaint students with techniques for investigating family history.
- To depict possible outcomes of a family history investigation, including the loss of family history through historical circumstance.
- To demonstrate to the students that exploring family history can be an enjoyable experience, despite its inevitable difficulties and frustrations.
- To give students an enjoyable experience through the playing of the game itself.

MATERIALS

Rules of the Game.

Game sheet for each player.

Spinner, drawing cards, Game chips.

PROCEDURE

This game is important as an introduction to the family history exploration process and should be played as a follow-up to the definitional activities concerning "family," "relatives" and "generations."

Its principal concerns are to demonstrate the anecdotal and fragmentary quality of most people's family history; to give the students a basic understanding of the kinds of encounters one might have exploring family history; and to recognize and help students overcome possible feelings of embarassment or anxiety often generated by the perception, almost always unfounded, that one possesses no family history at all or that one's family history is relatively unimportant, or shameful.

Having played the game and gained a sense of family history as a compilation of interesting stories, the students will be asked, in a later activity, to compile some information and stories about one family member, relative or ancestor of their choice. Some students may wish to carry out the inplications of the Game more comprehensively: to complete a lineage chart, for example, and to gather information about their ancestors. Again this should be a matter of personal choice, not a general assignment: no student should feel pressured to produce a complete and thorough family record.

PROCEDURE

1. Know the game yourself: Be familiar with the rules and read all

the drawing cards.

2. Divide the class into groups of four players. Each player needs a Game sheet; each group needs a Spinner, a set of drawing cards, a supply of chips and a copy of the Rules of the Game. Float from group to group to answer questions and mediate controversies.

3. Set a time limit for the first playing of the Game, perhaps a half hour, after which each group determines its "winner" as the rules prescribe.

4. A day or so after the students' first encounter with the Game, conduct a discussion around the question "If you wanted to learn family stories and history, what would some good sources of information be?" Return also to some of the vocabulary inherent in the Game: eg. ancestor, generation, immigration.

5. Make the Game available in the classroom for further playing during free times. Encourage students to write down or tell you stories about exploring their own family histories which you can type up on the blank drawing cards provided and integrate with the cards supplied with the Game.

PLAYING INSTRUCTIONS
FOR THE
FAMILY HISTORY GAME

In the Family History Game, players try to find out about three generations of their "families," marking their progress by placing chips on the game board as indicated by game cards drawn in turn. The components of the game are:

The boards. Each player uses an individual game board upon which appears a circular chart representing four generations of his or her "family," with the player at the center. Each time a card is drawn, chips may or may not be acquired for placement on the various family members' spaces. The object of the game is to make a straight line of Big chips (see below) from the "Me" space on the board out to any one of the Great-Great-Grandparent spaces.

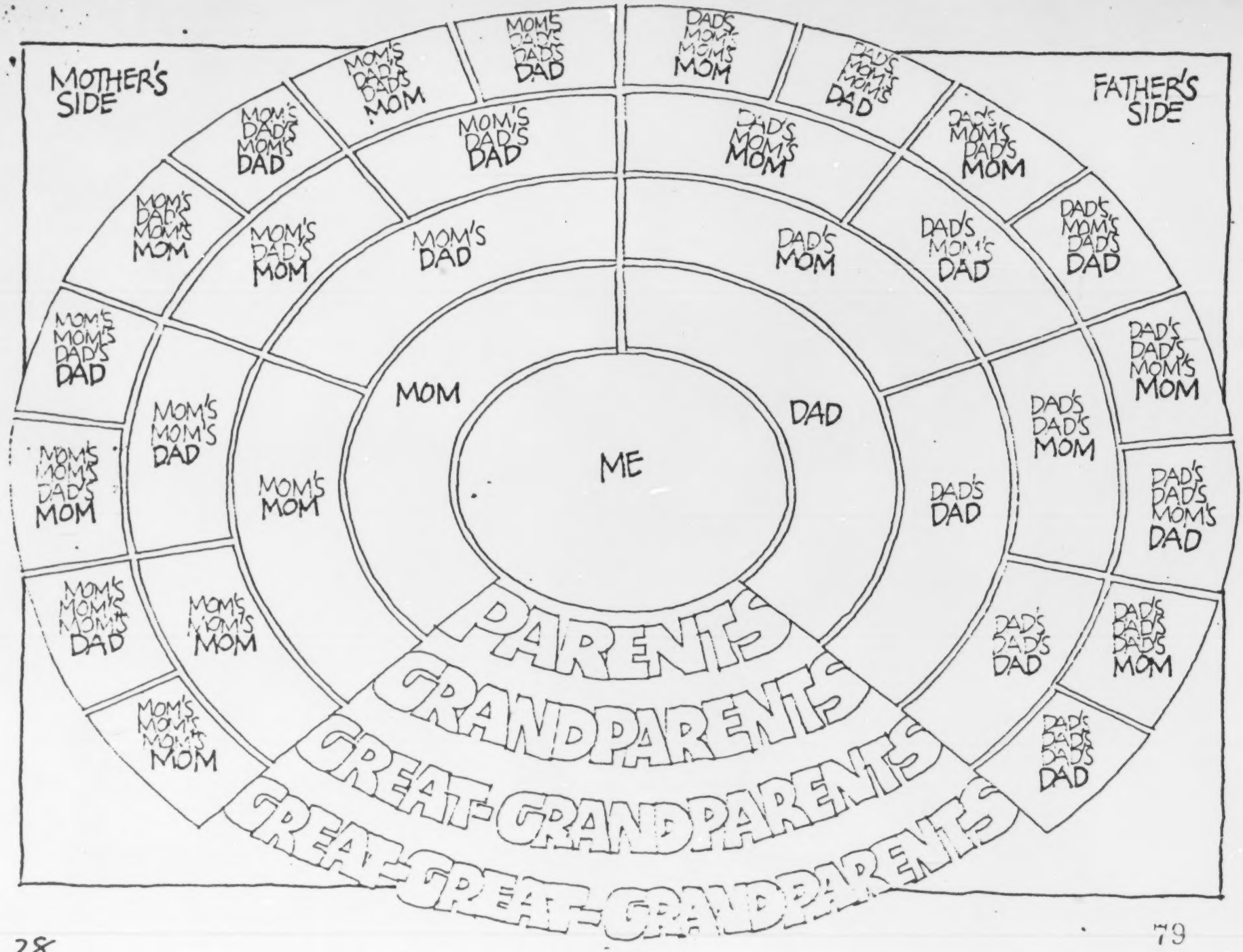
Drawing cards and spinner. 51 cards relate real experiences encountered by people attempting to find out about their families' histories. The cards are written in eight categories corresponding to sources of family history information, and are drawn by players, based on spins of the spinner, upon which the categories are depicted. For the information "acquired" by drawing a card, a player is awarded certain types and numbers of game chips to place on the board.

Game chips. The chips mark on the board each players progress in finding out about his or her "family." Several kinds of chips need to be made: 1) Big Yellow Chips - when placed in position on the board, these indicate that a particular person in a player's "family" has been found out about, or "completed." 2) Big Brown Chips - these indicate that, although not much can be found out about a particular person, the player has tried hard, and the person can be considered "completed." 3) Small Chips - these in-

dicate progress toward "completing" a person, and can be replaced by a Big Yellow when three Smalls are acquired for any one person.

To Play. With a maximum of four players, each player starts out with a Big Yellow Chip in his or her "Me" space. In turn the players spin the spinner and take the top card from the category pile indicated by the spin. Each player reads his or her card aloud, then places any awarded chips on his or her board. Play proceeds until someone makes a straight line of Big Chips from the center to the edge of the board.

Scoring. Once a straight-line winner has been declared, players count up their Family History Facts scores by counting three points for each Big Chip and one point for each Small Chip. It's possible for someone other than the straight-line winner to score the most Family History Facts.


MOTHER'S SIDE
FATHER'S SIDE
ME
MOM
DAD
MOM'S MOM
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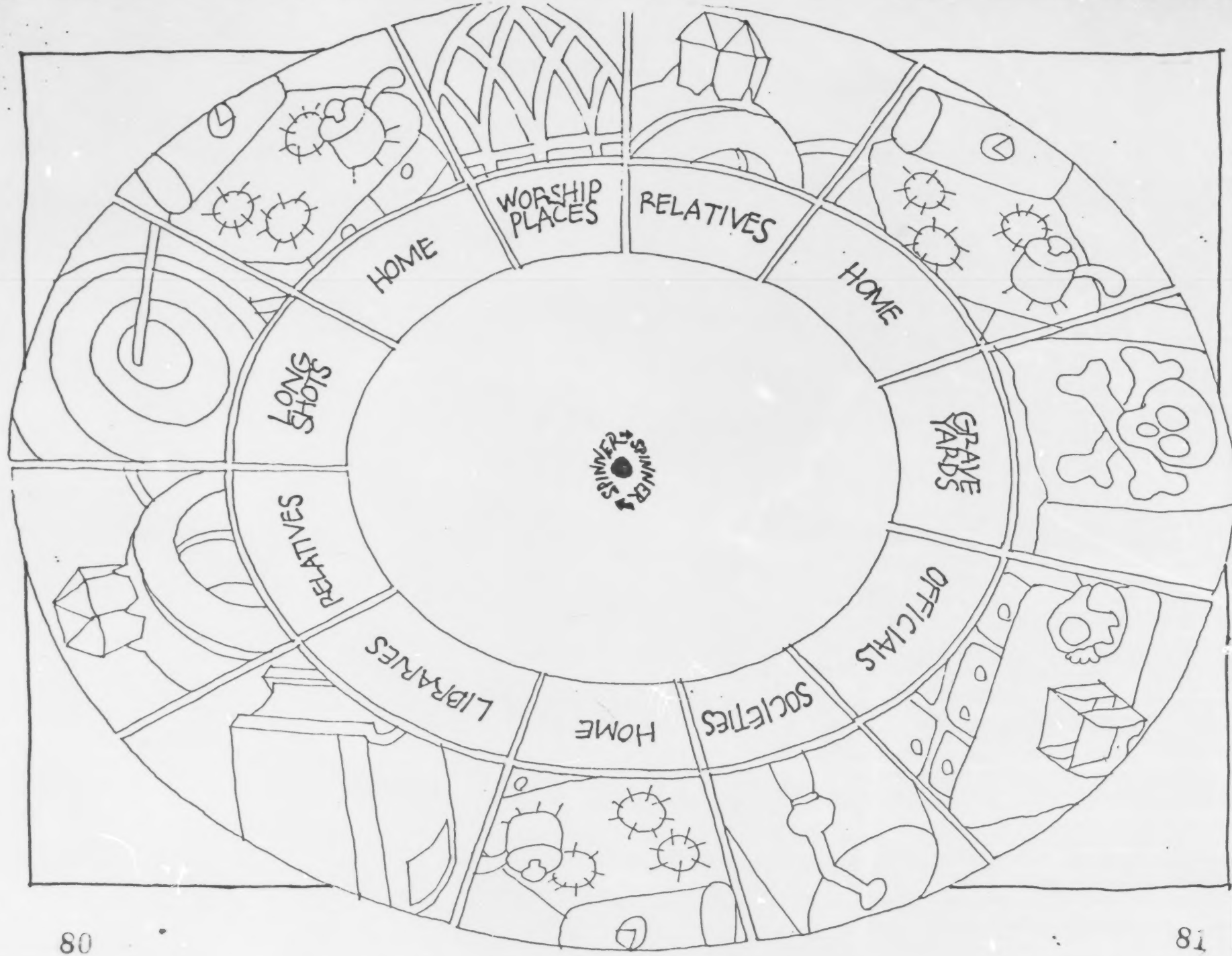
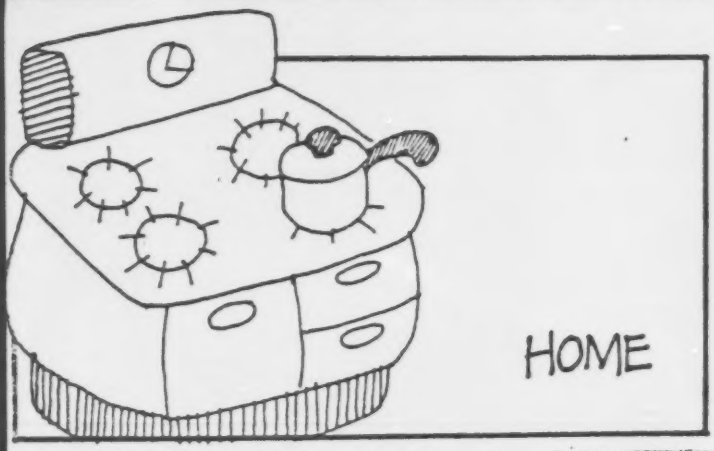
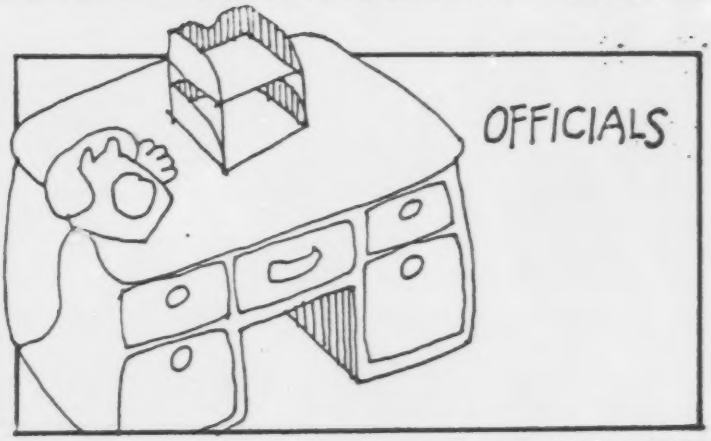
PARENTS
GRANDPARENTS
GREAT-GRANDPARENTS
GREAT-GREAT-GRANDPARENTS

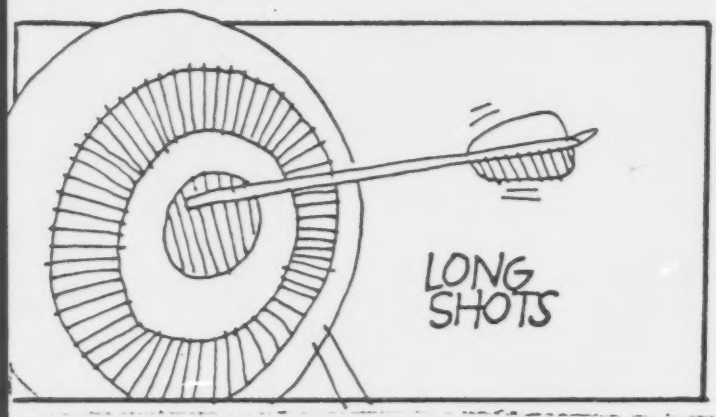

WORSHIP PLACES
RELATIVES
HOME
GRAVE YARDS
OFFICIALS
SOCIETIES
HOME
LIBRARIES
RELATIVES
SHOPS
HOME
SPINNER
SPINNER



HOME

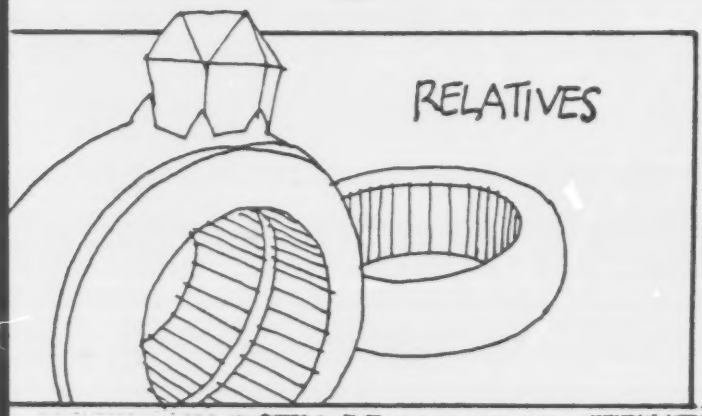


OFFICIALS

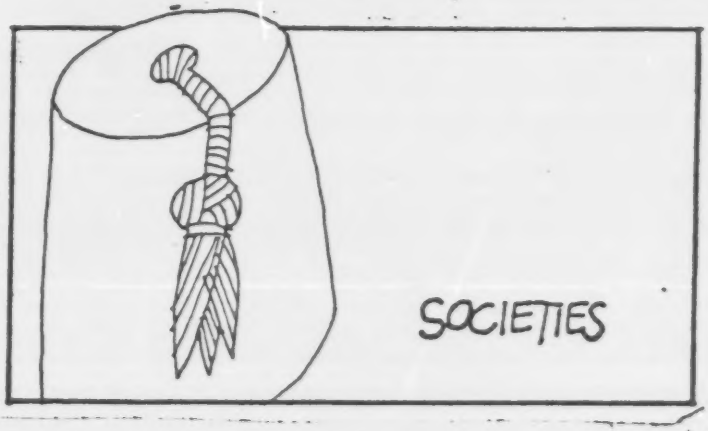


LONG SHOTS

WORSHIP PLACES

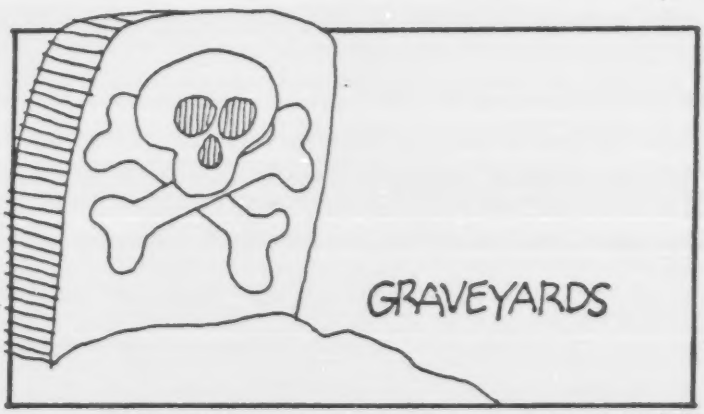


RELATIVES



SOCIETIES

LIBRARY



GRAVEYARDS

I asked my great aunt where her father was buried. She said "um... everyone in the family of my great grandfather was buried together in the peach orchard that used to be part of their farm." I found the gravestones which told me some interesting stories.

1 Big yellow for Mom's Mom's Dad or Mom's Dad's Dad
1 Big Yellow for Mom's Mom's Mom /1

I looked around my house and found a sewi machine, candlestiks, some kitchen stuff and some jewelry that belonged to members of my mother's family.

6 small chips to mom's family
(only one to a person)

/2

My father showed me my baby book which I never knew he kept for me. In it is a lot of good stuff but the best thing is a picture of his grand father in a uniform that was worn by members of a certain club.

2 small chips for Dad's Dad
pick a Societies card.

/3

My father says his grandfather and all his children lived in my home town. But before he moved here he was a slave and no records of his ancestors were kept. He died before I was born and no one can find out anything about that side of the family before my great grandfather.

1 Big Brown chip for Dad's Dad's Da
/4

My father showed me a baby book which I did not know he had kept for me . In it is a picture of my mother, my father and all of my grand parents.

1 small chip for each person in the picture.

/5

I know lots of stories about my mother's family, but I can only find 2 pictures of my father's parents. I asked everyone in my family about my grandparents. All I found out was the name of the country where they lived before the immigrated to the United States.

1 small chip for Dad's Mom and Dad's Dad
/6

I asked my mother to show me some photographs of people in my family. She spent last night telling me lots of stories about the people in the photographs.

1 small chip for each ancestor.

/7

When I was born my mother did not put my father's name on my birth certificate. I live with my mother and I do not know my father. My mother will not tell me his name.

1 Big Brown chip for Dad

/8

I asked my father if we have any old family pictures. He said "don't you remember the fire in our house five years ago? Many things were burned in the fire."

Sorry, no chips.

/9

My mother showed me her grand mother's family Bible. My great grandmother, grandmother and mother each added to a family tree page in the Bible. I have birth dates and names for four generations back.

1 small chip for everyone in Mom's family

/10

I found a paper bag in the basement which was full of old letters. Some of them were written by my great grand father. I looked in the City Directory under his old address and found out that he was a chef.

2 small chips for Dad's Dad's Dad or Dad's Mom's Dad

/11

I looked around the attic and found old teapots. My father said they were called somovars. He said people in Eastern Europe use them. His mother brought these samovars to this country when she moved here in 1900.

2 small chips for Dad's Mom.

/12

I found a genealogy chart of my father's family line which goes back to 1631, but there are no dates of birth for some people.

6 small chips
(only one to each person)

/13

My family has been rich for many generations. Both my mother's and my father's sides have kept records of births, deaths, and marriages. It will take me time to double chec the information.

1 small chip for everybody

/14

I found a picture in a cigar box in my grandmother's attic. The picture shows my great grandmother and my great grandfather, who is wearing a Civil War uniform. On the back of the picture it says Wedding. April 26, 1944. That's the day they were married.

2 small chips for Mom's Dad's Dad
1 small chip for Mom's Dad's Mom /15

My mother has a pencil drawing of a train which my grandfather did when he was 14. He wrote his name and date of the drawing, so I can find out the date of his birth.

2 small chips for Mom's Dad

/16

Mother told me that she moved to this country in 1950, when she was 15. She told me her birthdate and the name of the town in her old country. I wrote to the town to get a copy of her birth certificate. My grandmothers birthdate was on my mother's birth certificate.

2 small chips for Mom
1 small chip for Mom's Mom

/17

I spent most of my childhood in a state Children's center with many other kids who were also waiting to be adopted. I tried to find out who my mother and father are. The state Department of Health gave me a copy of my birth certificate. That has only the names of my parent

1 Big Brown for Mom
1 Big Brown for Dad

/18

My grand mother did not immigrate legally. She could become an American citizen when she married an American. I wrote to the Naturalization and Immigration Service. They have the record of the year she became a citizen. It was the same year she married grand dad.

2 small chips for Dad's Mom.

/19

I wrote letters to every government agency that might have records of my ancestors. Since they were brought here as slaves, no records were kept of their births and deaths

1 Big Brown chip

/20

My grandmother immigrated when she was 26, but mother says she entered this country illegally. There are no immigration or naturalization papers for her.

1 small chip for Mom's Mom.

/21

My family has always lived in poor neighborhoods. My father was asked some questions by a census taker in the last census. But my family isn't in any census records before that.

1 Big Brown chip for before Dad.

/22

This branch of the society was destroyed by fire. All the records were lost.

No chips.

/23

My school class went to visit the Antiquarian Society in an historic town near here. An old chair in one room belonged to my great great grandfather. The historian told me he was the ship's surgeon on one of John Paul Jones' ships.

2 small chips for Dad's Mom's Dad.

/24

This club keeps records which go back many years. My great grandfather is listed here with his date of birth and an old address.

2 small chips for Dad's Dad's Dad.

/25

My grandfather was in a club called the "Flying Aces" and they still exist today. I visited their office. They have a collectio of pictures which includes some of my grandfather. I asked if I could make copie of them for a collection of my own.

2 small chips for Mom's Dad.

/26

In the 1800's my people were forced by the U.S. Government to leave their land and move many miles to another part of this country. My father's whole family died on that journey. Only my great-great grandmother and her baby girl lived.

3 small chips. Only one to a person.
1 big yellow for Dad's Dad's Mom.

/27

My father told me Uncle Willie knows a lot about the family history. But he lives far away. I called him up and he told me about some people in my family two generations back. Since it's a long distance, he said he would write the rest in a letter. Thank you Uncle Willie.

1 Big Yellow for Dad's Dad
1 Bit Yellow for Dad's Dad's Mom.

/28

My people lived here for a thousand years and the only record of family history was handed down by stories. My grandfather on my father's side told me about his generation and about his parents' generation.

2 small chips for Dad's Dad, Dad's Mom, Dad's Dad's Dad, Dad's Dad's Mom, Dad's Mom's Dad, Dad's Mom's Mom.

/29

I made an appointment with my aunt to talk with her about the family. I was going to tape record the talk. Unfortunately, she got very sick before I could talk with her.

No chips.

/30

My parents both died in an accident in a concentration camp in this country when I was 10 years old. All our birth certificates and other records were lost in the camp. My grandmother is the only other part of my family I know. She doesn't like to talk about those unhappy times.

2 small chips for Mom's Mom
1 Big Brown for Mom and Dad

/31

I got a telephone call from a woman who says she is my second cousin once removed Her grandmother was my grandmother's sister. We had dinner together and discovered our grandmothers told us some o the same stories.

3 small chips. Only two to one person.

/32

I went to visit my grandfather to ask him about the time he immigrated to this country. He immigrated illegally and never became a citizen, so he didn't want to talk about it very much. He did tell me what village he grew up in and when he was born.

2 small chips for Mom's Dad.

/33

At my aunt's wedding, I met many of my relatives that I had never met before. I asked a lot of people questions and filled in a chart of my family history on a napkin.

10 small chips. Only 1 to a person.

/34

My mother told me that Aunt Florence knows a lot about the family. But she lives 500 miles away. I wrote her a letter but she hasn't answered it yet.

1 small chip for someone in Mom's family

/35

In the parish records I found a marriage certificate for my grandmother. When she married grandfather, he was an American citizen but she was not. She applied for citizenship as soon as they were married.

2 small chips for Mom's Mom
1 small chip for Mom's Dad
Pick an Official's card.

/36

I went to a church my family used to go to. I found a minister who told me all he remembered about my father's side of the family. He had some records of births, deaths, christenings and marriages.

1 Big Yellow chip for someone in Dad's family.
6 small chips. Only 2 to a person.

/37

I went to the synagogue my mother's family used to belong to. An old rabbi there told me the dates of birth, death and marriage for my mother's family for three generations back.

1 Big Yellow for someone in Mom's family
8 small chips. Only 2 to a person.

/38

I went to the church that my family used to go to. I thought I might find a priest who could tell me lots about the family. There was such a person, but he passed away last year. (May he rest in peace.)

No chips.

/39

I put an ad in the paper asking if anyone related to my great uncle Marcus would write me at my Post Office Box number. No one answered the ad. Oh, well.....

No chips.

/40

I stopped in at the real estate office in my neighborhood and asked the owner if she knew of any property that my ancestors owned. She had never heard of my family owning property in the neighborhood.

No chips.

/41

I noticed an old map in the window of a real estate office in my neighborhood. The agent had maps which were very old. We found where and when my grandparents and great grandparents used to live here.

1 small chip to Mom's Mom, Mom's Dad, Mom's Mom's Dad, Mom's Mom's Mom, Dad's Mom's Dad and Dad's Mom's Mom.

/42

I went to my great grandparents' home and talked with the people who live there now. When they moved in they found a brass nameplate with my great grandparents' name on it. They gave it to me.

1 Big Yellow for Dad's Mom's Dad
1 Big Yellow For Dad's Mom's Mom.

/43

The library in my home town had records of births, deaths and marriages back to the 1800's. After searching in three different books, I found a listing for my great grandfather. His birthdate and the names of his mother and father were listed.

1 Big Yellow for Mom's Mom's Dad.
1 small chip for Mom's Mom's Dad's Mom
1 small chip for Mom's Mom's Dad's Dad

/44

My mother was adopted. She did not know her family, but I found her mother's name in a birth certificate. I looked her up in the Vital Statistics records. I found birth and marriage dates for my grandmother and great grandmother.

1 Big Yellow for Mom
2 small chips for Mom's Mom's Mom's Mom's Mom.

/45

I looked up my great grandparents in the record of births, deaths and marriages in my town library. I had no luck. They must not have lived in this town then.

No chips.

/46

After I spent the day with Aunt Jenny and learned lots of good stuff, I went to the library. I looked up some things, but a lot of her dates were wrong.

Lose 6 small chips.

/47

I looked in the microfilm collection of old newspaper articles in the library. I hoped to find an obituary of my great grandfather. Obituaries were not published for my people in those days.

1 Big Brown for Dad's Mom's Dad.

/48

I looked up my great grandfather in the City Directory in my town library. His name was there and the kind of work he did. It also said he did not own his own house.

1 Big Yellow for Mom's Dad's Dad.

/49

I went to the family grave but could not find my grandmother's tombstone. My aunt told he that she had died in mid-winter. The ground was too hard to dig a grave, so she was cremated. Her remains are in a crypt at the edge of the graveyard.

2 small chips for Mom's Mom

/50

I asked the caretaker in the cemetery to show me my great grandfather's tomb. I had to push the grass away, but I found a stone in the north corner of the cemetery. I could read the dates on it.

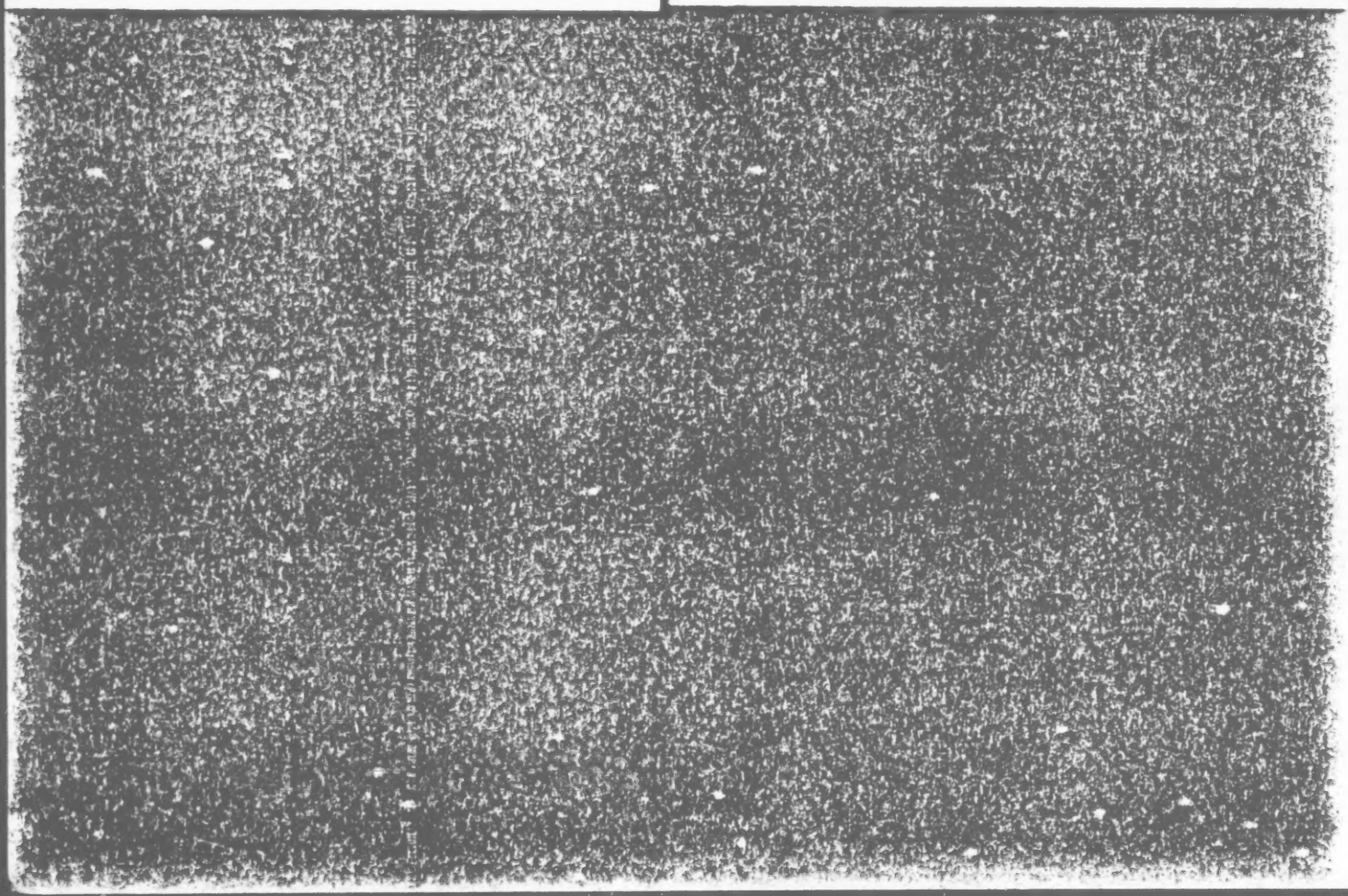
1 Big Yellow for Dad's Dad's Dad.

/51

I made a trip to the town where my great grandmother and grandfather grew up. I looked in the cemetery for their gravestones but I cound't find them.

No chips.

/52



Streetwalk

DESCRIPTION

In teams, the students explore a business/shopping street in the vicinity of the school. Individual students pay special attention to the signs, stores, foods, people and sounds of the street. Afterwards, the class tries to deduce who uses the street, based on their observations.

OBJECTIVES

- To sharpen students' powers of environmental observation.
- To help students perceive indications in the street environment of the kinds of people who live in the surrounding neighborhoods.
- To meet adults with diverse backgrounds, skills and interests.

MATERIALS/Arrangements

"Streetwalk" observation sheets: Signs, Stores, Foods, People, Sounds.

If possible, arrange for the walk to be accompanied by enough adults to provide leadership for each team of four to six students; parents, especially those who live in neighborhoods around the chosen street, can greatly enrich the experience as leaders.

PROCEDURE

Almost any neighborhood street will lend itself to this lesson - whether

it is in the heart of the city, the suburbs or even in the country. All neighborhoods have their own unique characteristics. The trip should be used to bring these out.

1. Know The Street Yourself: Some advanced scouting will enable you to plan and time the trip. Take note of special neighborhood features. Try to meet some of the shopkeepers or workers in the neighborhood. If they seem interesting and willing to talk, ask them if they would object to a small group of students visiting them and asking some questions.

2. Before The Walk: Sometime before the day of the tour, find out what impressions and information the children already have about the neighborhood. Use the same categories you will be focussing on for the walk (foods, sounds, signs, people, stores and any others you want to include.) Put their responses on a blackboard or chart so the initial answers can be compared to the observations made during the walk.

   Acquaint your adult assistants with the neighborhood if you can. Immediately before the walk, have each child choose which topics he or she will focus on during the walk. Encourage students to help each other with their observations. Hand out the observation sheets and pencils for writing. Organize the students into a signs team, stores team, foods team, etc.

3. On The Walk: Help the students gather the data; introduce them to people, point things out of ethnic significance and have a good time.

4. After The Walk: Lead a discussion concerning the students' impress-

ions about the ethnic and cultural composition of the neighborhoods surrounding the street. Ask each group for a report:

Signs. What languages are represented? Are certain names and words characteristic of particular national or ethnic groups? What special events are advertised and who are they for?

Stores. Are there specialty stores which cater to particular cultures? Do the more common stores carry specialty products? Are there certain foreign countries which a number of store owners identify with? Do any of the store clerks speak to customers in other languages? What languages are spoken?

Foods. Do the markets and restaurants sell particular kinds of ethnic foods? Who buyes thes foods? Are there foods students have never seen before? Were they able to find out about any of them? Are any of the students' favorite foods available on the street?

People. Who uses the street? Do there seem to be many different kinds of people (old, young, "foreign," "average"), just a few kinds, or is everyone pretty much the same? How are people dressed? How do they behave toward one another? (Stop and talk? Wave and say hello? Walk right on by?) Do they seem friendly? Were there any people students especially liked or learned from?

Sounds. Is the street noisy or quiet? What are the most common sounds? Traffic? People talking? What languages are spoken? What street sounds students are familiar with seem to be missing? Is there anywhere music can be heard? What kind?

Query each student team in its area of expertise, then see if the class as a whole can agree on the ethnic composition of the street's community.

Streetscene

DESCRIPTION

Based on their exploration of a shopping street near the school, students conceive and produce a short play which portrays some of the activities and people they observed.

OBJECTIVES

. To provide an opportunity for students to express imaginatively their perceptions of the street.

MATERIALS

The plays can be as elaborate or as simple as you choose to make them: scripted, costumed and sceneried, or completely improvised. Assemble your materials accordingly.

PROCEDURE

1. Form several "casts" of five to eight students who would like to work together.

2. Help each cast conceive an idea for a five minute play, establish characters, and plan the action.

3. Allow the group some time to rehearse their productions prior to presenting them before the class.

END